his conception. In the third act I was fascinated by his originality. By the end of the play I wondered that I could ever have thought that the part ought to be played differently."

Daddy Howe was the first member of the Lyceum company who got a reception from the audience on his entrance as a public favourite. He remained with us until his death, which took place on our fourth American tour in 1893.

Every one has commended Henry living's kindly courtesy in inviting Edwin Booth to come and play with him at the Lyceum Theatre. Booth was having a wretched season at the Princess's, which was when he went there a theatre on the down-grade, and under a thoroughly commercial management. The great American actor, through much domestic trouble and bereavement, had more or less " given up " things. At any rate he had not the spirit which can combat such treatment as he received at the Princess's, where the pieces in which he appeared were " thrown " on to the stage with every mark of assumption that he was not going to be a success.

Yet, although he accepted with gratitude Henry Irving's suggestion that he should migrate from the Princess's to the Lyceum and appear there three times a week as Othello with the Lyceum company and its manager to support him, I cannot be sure that Booth's pride was not more hurt by this magnificent hospitality than it ever could have been by disaster. It is always more difficult to *receive* than to g»tw.

Few people thought of this, I suppose. I did, because I could imagine Henry Irving in America in the same situation—accepting the hospitality of Booth, Would not he too have been melancholy, quiet, lanassertive, *almost* as uninteresting and uninterested as Booth was ?